



## BUCKETHEAD KICKS IT HERE

On Thursday, July 7, Emporium Presents welcomes Buckethead back to the WOW Hall.

Buckethead is back after a brief hiatus from the road! His last show was New Year's Eve 2012 in San Francisco. During his live appearance absence, Buckethead has released more than 200 pieces of product referred to as "pikes".

Buckethead is a virtuoso guitarist and multi-instrumentalist whose style encompasses several genres of music. He has released 256 studio albums, four special releases and an EP. He has performed on over 50 more albums by other artists. His music spans such diverse areas as progressive metal, rock, funk, blues, jazz, bluegrass and avant-garde music.

When performing in his theatrical persona, Buckethead used to wear a KFC bucket on his head, emblazoned with an orange bumper sticker that read "FUNERAL" in capital black block letters, and an expressionless plain white costume mask. More recently, he has switched to a plain white bucket no longer bearing the KFC logo. He also incorporates nun-chucks, robot dancing and toy

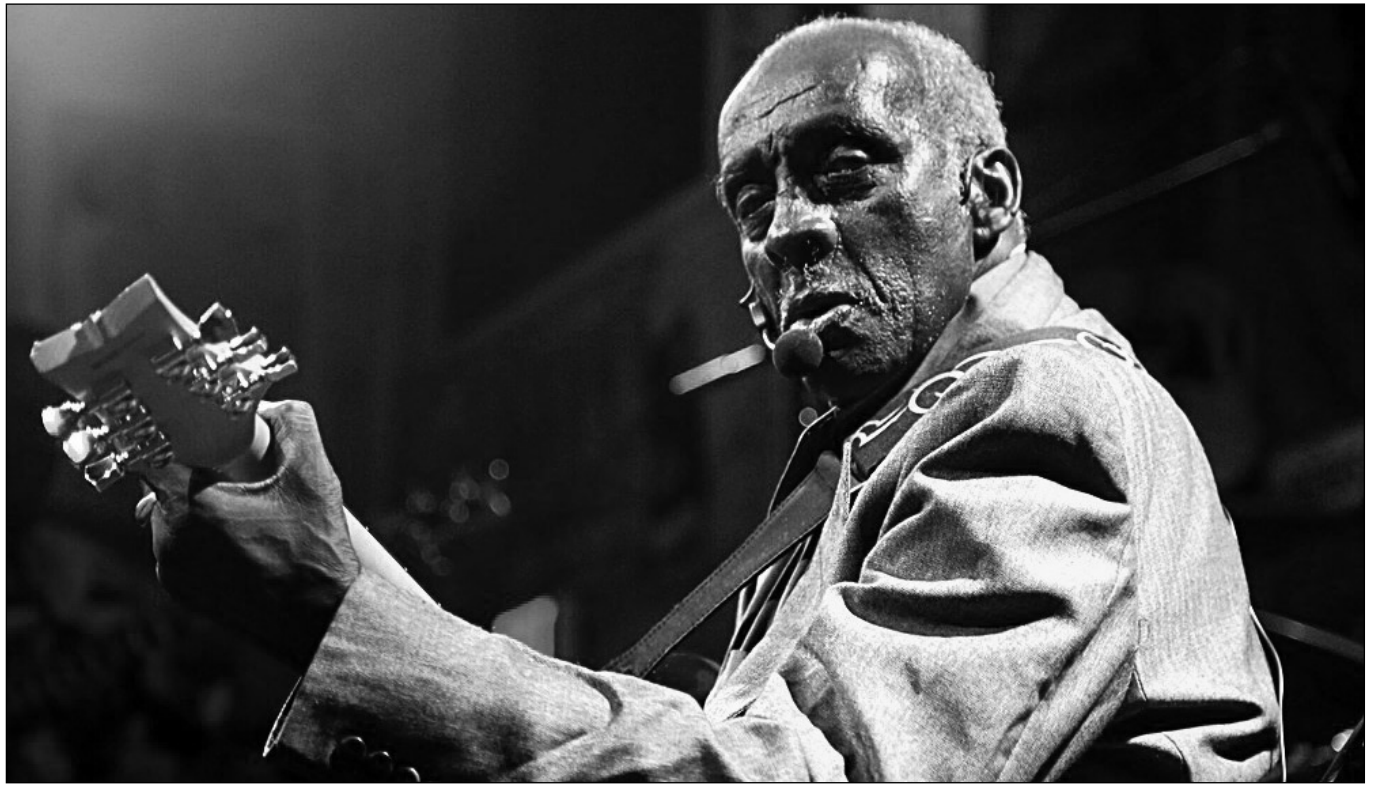
trading into his stage performances. Buckethead's persona represents a character that was "raised by chickens" and has made it his, "mission in life to alert the world to the ongoing chicken holocaust in fast-food joints around the globe."

Buckethead is best known for his electric guitar playing and is considered one of today's more innovative guitarists. He has been voted number eight on a list in *GuitarOne* magazine of the "Top 10 Greatest Guitar Shredders of All Time" as well as being included in *Guitar World's* lists of the "25 all-time weirdest guitarists" and is also known for being in the "50 fastest guitarists of all time list." He performs primarily as a solo artist, though he has collaborated extensively with a wide variety of high profile artists such as Iggy Pop, Les Claypool, Bill Laswell, Bootsy Collins, Serj Tankian, Brain, Mike Patton, Viggo Mortensen, and was a member of several big bands such as Guns N' Roses, Col. Claypool Bucket of Bernie Brains, and Praxis.

Tickets are \$20 in advance, \$25 at the door. Doors open at 6:30 pm and showtime is 7:30. ★

### INSIDE THIS ISSUE

- MARCHFOURTH! P2
- CCPA ANNUAL MEETING REPORT P3
- MUSIC'S EDGE 2016
- SUMMER ROCK CAMP P4
- MIRAH & JHEREK BISCHOFF P4
- GREEN & YELLOW GARTER BANDS P4
- THE GROWLERS P5
- VOIVOD P6
- WHITE BUFFALO P7
- SNOW THA PRODUCT P7



## THIS BUD'S FOR YOU

On Thursday, June 30, the Community Center for the Performing Arts and KRVM's *Breakfast With The Blues* proudly welcome Leo "Bud" Welch to the WOW Hall.

Leo "Bud" Welch Sr. was born in Sabougla, Mississippi in 1932. Bud picked up a guitar for the first time in 1945. He and a cousin would sneak in and play the guitar while the actual owner of the guitar (Bud's older cousin R.C. Welch) was away working.

As he became confident in his ability to play guitar, Bud was caught red handed by the owner of the guitar, playing the forbidden-to-touch instrument. Bud's older cousin was so impressed with his playing that he gave Bud free reign to continue playing the guitar.

By 1947 at age 15, Bud could play well enough to perform publically and garnered the blessing of many elder guitar play-

ers. He was offered an audition by BB King but could not afford the trip to Memphis.

Bud played the Blues continuously until 1975; at that time he converted to playing mostly Gospel with the Sabougla Voices, which consisted of his sister and a sister-in-law. He also played with the Skuna Valley Male Chorus. But to play the blues you've got to live the dues -- Bud earned his living by carrying a chainsaw up and down the hills and hollows of North Mississippi, logging for 35 years.

Leo does not believe that Blues is the devil's music but a way of expressing the highs and lows of one's life through song. He had played his guitar for close family and friends for over 65 years and remained under the radar, undetected by the vast majority of blues aficionados, until April 19, 2013 after being secretly recorded performing at the 50th birthday of his now manager.

Since then, Leo "Bud" Welch has taken the listening musical world by storm. His debut album *Sabougla Voices* was released January 7, 2014 -- just two months before his 82nd birthday -- and his sophomore album *I Don't Prefer No Blues* was released on March 24, 2015 -- just two days after his 83rd birthday.

Tickets are \$20 in advance, \$25 at the door. Doors open at 7:00 pm and showtime is 8:00.

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## WOW HALL NOTES

The Community Center for the Performing Arts is located in the Historic Woodmen of the World Hall (W.O.W. Hall), 291 W 8th, Eugene, Or 97401, (541)687-2746, info@wowhall.org, www.wowhall.org. Box office hours Mon-Fri 12:00-6:00 PM. Printed monthly by Western Oregon Webpress, Circulation 3,800, General Support made possible by a grant from Lane Arts Council with support from City of Eugene Cultural Services Division, Copyright 2016 All rights reserved. Notes Staff: Copy Editor & Advertising Representative - Bob Fennessy, Layout & Design - James Bateman. CCPA Staff: Program Coordinator - Calyn Kelly, Membership Coordinator & Publicist - Bob Fennessy, Stage Manager - Selena Frame, Asst Stage Managers - Jason Bailey, Chris Evans, Davis Koier, Lighting Director - Sebastian Letelier, Office Managers - Donna Carbone, Ross Shuber, Bookkeeper - Melissa Swan, Volunteer Coordinator - Laura Farrelly, House Manager - Sam Harmon, Concessions Manager - Angela Lees, Shawn Lynch Custodian - Jona Waterstone Volunteer Staff: Zac Townsend, Dan Wathen, Art Gallery Director - Sam Harmon, Poster Distribution - WOW Hall Poster Crew, CCPA Board of Directors: Chair: Aaron Dietrich, Vice Chair: Mike Janes, Members: Jacqueline Harner, Steve Lasky, Jesieh Love, Mysti Rose Frost, Jon Silvermoon, Daylon Sloan, Terri Wilson



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## MARCHFOURTH! A STEAMFUNK ROCK-N-ROLL CIRCUS PARTY

On Friday, June 3, the CCPA and KLCC proudly welcome Portland's MarchFourth! back to the WOW Hall along with Eugene's own High Step Society.

An Oregon Country Fair favorite, MarchFourth! is a genre-breaking *FORCE* in the world of live entertainment — a sonic explosion delivered by 20 musicians and dancers who tour the country, year-round, stealing the festival wherever they appear and taking audiences on a joy-inducing, booty-shaking, soul-stirring journey that defies categorization. Word on the street: *You have to see it to believe it!*

"You could call MarchFourth! a Vaudeville circus, or a sexy carnivalesque sideshow of animalistic proportions where all sense of decorum is beaten into submission. I call it a panoply for the senses, a celebratory feast of friends, a visually stunning performance that sears itself into your brain." Mike Greenblatt, *The Aquarian*

Combining funk, rock, jazz, Afro-beat, Gypsy brass and Big Band, with a visual kaleidoscope

of stilt walkers, acrobats and Vaudeville-style performers, MarchFourth! whips the crowd into a celebratory frenzy with high-energy compositions, colorful costumes, hilarious stage shenanigans and infectious jubilation. This is not a band that simply puts on a show. MarchFourth! delivers a multifaceted, indelible experience that leaves audiences flabbergasted and breathless!

"How do I describe this group? A sweaty, beautiful, chaotic, organized, hyper-realized, super-tight, fever-dream of a monster that defies categorization and pumps out so much beat and rhythm that the venue should soon

call in a structural engineer because the roof was nearly blown clean off!" -Yale Cohn, *Little Village Magazine*

Eugene's High Step Society is an all-live electro swing band. Digging deep into the traditions of American jazz, and melding them with electronic music technology, they're bringing the new hot sounds of electro swing break beat to the WOW Hall dance floor.

Unlike the usual DJ-based sets, these cats are doing it in the moment, with real instruments and the improvisational chops of live players. Band members are: Rebecca Conner (guitar/vocals), Ethan Rainwater (bass/production), Nara (production), Phil Allen (drums/machines), Alex "The Moose" Misar (saxophones) and Parkpoom Aempoo (trumpet, clarinet).

Tickets are \$15 in advance, \$18 at the door. Doors open at 8:00 pm and showtime is 9:00. ★



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# CCPA ANNUAL MEETING REPORT

The WOW Hall Annual Membership Meeting was held on Wednesday, May 11, 2016. Forty-five members of the Community Center for the Performing Arts gathered to approve the organization's policy statement and budget, and to elect members to the board of directors.

A pre-meeting social featured pizza donated by Mezza Luna and waffles from Off the Waffle, as well as potluck food donated by WOW Hall board and staff members.

Members present approved the following policy statement: "For the fiscal year starting July 1, 2016 it will continue to be the general policy of the CCPA/WOW Hall to serve all ages, nationalities, races, ethnicities, genders, sexual orientations, abilities, and religions of our community without discrimination. This includes the staff, CCPA members, volunteers, community members, and Board of Directors of our organization. We will embrace our community and involve our membership in as many ways as possible. We will continue to operate with financial care on all projects and decisions. All construction and expansions will be done with respect and compliance to the WOW Hall's historic requirements. Further, it will continue to be the goal to expand financially as we look forward to the long-term viability of our organization."

Members were presented with a comprehensive written report (available at the WOW Hall office) that included Staff Reports, Management Report, Profit & Loss Statement, Revenue and Expense grants, Reports from the Facilities, Fundraising/Education and Personnel Committees, Proposed Budget and Capital Budget, and Organization Goals.

Performance highlights for the year include Icelandic folk artists Arstidir, legendary hard rock band Shellac, spoken word from Shane Koyczan, acoustic songwriting from Kimya Dawson, experimental gypsy tinged alt-rock from Man Man, neo classic hip-hop with Blackalicious, independent bluegrass from The Oh Hellos!, Wild Child, Elephant Revival, Mandolin Orange, R&B from The Internet, and more from varied artists such as The Dandy Warhols, Cherub, Yo La Tengo, The Grouch & Eligh, Lucius, Moon Taxi, Ladysmith Black Mambazo, Chicano Batman, International Guitar Night, Lettuce, Shabazz Palaces, Wanderlust Circus, Zion I, Trick Pony, and reggae from New Zealand with Katchafire.

It was a bumpy year, including record lows in terms of attendance in March and record highs in February and April.

The WOW Hall also hosts up to seven regular classes per week. Cynthia Healey's Zumba classes are so well attended that she can hold them three times a week. We also had three summer camps -- two kids rock camps hosted by Tim McLaughlin and Bass Camp. Created by Calyn Kelly, Olive Del Sol and other local musicians, Bass Camp has now been picked up by the City of Eugene Parks and Recreation and is being presented by them in partnership with the WOW Hall. Calyn also hosts periodic workshops in sound, lights and production. Our 40th Year Anniversary show was a great success and ushered in a new tool in our programming that has already enabled return performances with Built To Spill, Elephant Revival, and MarchFourth.

Publicist/Membership Coordinator Bob Fennessy

spoke briefly and stated that, with or without a financial backer, the CCPA needed to produce one or two sold out shows per month. That, combined with a new \$1/ticket on-line service fee (still no fee at the WOW Hall office), should put the WOW Hall back in the black next year. He said that grant support was needed for the WOW Hall to produce the "cultural" shows that everyone says the Hall should have but that are not well attended. Also, that the P&L does not reflect the additional assets of a \$6000 soundboard (made possible by a donation from James Bateman) and several thousand dollars worth of new coolers.

Melissa Swan, the CCPA's new bookkeeper as of July 2015, presented the Financial Report. For the fiscal year ending this coming June 30, the CCPA is projecting a net loss of \$12,759 (as compared with \$14,944 for 2014-15). Although income from ticket sales increased slightly, figures were lower for rentals, downstairs concessions and grants. Numbers were up for classes, memberships and poster service. The organization currently has \$110,706 on deposit, including \$52,083 in reserves.

The Facilities Committee is continuing work on the Woodmen of the World Interior Restoration Project and the Historic Streetlamp Restoration Project. This year hot water was installed in the bathrooms, new coolers in the basement, big leaf maples were planted alongside Lincoln St., and the Woodmen of the World Historic Exhibit was presented. On tap for the coming year are the UO Archive Project, Iron Railing for the outside staircase, Courtyard Drainage Project, Southside Facade repairs, and numerous minor restorations.

The Fundraising/Education Committee hired a new grant writer -- Ahava Oblak. Board members conducted a 4th quarter membership drive that recruited 55 new members.

The Personnel Committee has completed updating job descriptions -- 14 total. PC has developed and implemented a new process for performance appraisals that is goal-based, and hopes to be able to provide staff bonuses.

Members were presented with a proposed budget for 2016-17 with a projected income of \$627,060 (up from \$600,860 15-16) and an equal amount of expenses. The budget was approved with one member voting no and one abstention.

Organizational goals for 2016-17 were: 1. Continue Educational Expansion; 2. Reorganization/Staff Support Mechanisms; 3. Restoration and Facility Upgrades; 4. Membership Outreach Enhancements.

Nominations were then taken for the board of directors. With seven seats up for election, the vote would determine five two-year positions and two one-year terms.

Thirteen members were nominated for the board and eight accepted. After speeches by the nominees the vote was held. Elected to two-year terms were Daylon Sloan, Jacqueline Hamer, Jon Silvermoon, Mike Janes and Terri Wilson. Elected to one-year terms were Aaron Dietrich and Jesieh Love.

The next Board of Directors meeting is scheduled for 6:30 pm Thursday, June 16, at the Growers Market Building, 454 Willamette St., upstairs. Business will include election of board officers. All CCPA board meetings are open to the general public. ★



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# MUSIC'S EDGE 2016 SUMMER ROCK CAMP

Registration is now open for the Music's Edge 2016 Summer Rock Camp at the WOW Hall. Director Tim McLaughlin will host two different weeklong camps: July 25-29 and August 15-19. The program is designed for ages 10-18.

Music's Edge began as a unique music program that was created by Tim McLaughlin in 2004. This will be the WOW Hall's tenth year hosting this very successful rock camp. Each session goes full-steam all week and ends with a full-blown, rockin' show, with all the lights and sound that would make any rock star proud. The two "gigs" will be Friday, July 29, and Friday, August 19. Each camp will also have a second show at the Saturday Market on July 30 and August 20 (3:30-5:00 pm).

Music's Edge is interested in all skill levels and all instruments. Tim McLaughlin, bandleader of the acclaimed group Eleven Eyes, heads up a pro staff that includes Zak Johnson, John Shipe, John Raden plus special guests. Music's Edge features different workshops each day with music industry professionals and performers.

The camp lasts from Monday through Friday and goes from 9:30 am to 3:00 pm. The students will be divided into different bands based on age, ability, instrument and interest. The week will be spent rehearsing a set of rock, metal, funk, jazz, blues, hip-hop and pop tunes to be performed at the two shows following each camp.

"This was AWESOME!" - Music's Edge Student

Tim's main motivation with Music's Edge is to offer a music program like no other and give up-and-coming musicians opportunities he only dreamed of when he was that age. There are many music camps that teach musicians how to play better music, but Tim wanted to go beyond that. Creating a full set of non-stop music, and performing with confidence and charisma on a big stage with huge sound and lights was one opportunity Tim wanted to offer. To be able to play a "festival-style" set on an outdoor stage is also an important experience to have.

"What a great thing you do." - Pete Peterson, KWVA DJ

Music's Edge continues to grow every year. It has been amazing to see some of the students go on to great college music programs, have successful bands, and continue having music in their lives. If Music's Edge helped even just a little bit with those achievements, then Tim couldn't be happier.

"You guys are amazing! Thanks for giving our kids the rock star experience!" - Amy Parker, parent

Camp tuition is \$289 and includes two tickets to the Friday WOW Hall performance. To register, please call or visit the WOW Hall at 541-687-2746 during box office hours. A non-refundable deposit is required at the time of registration. Space is limited, so please don't wait to sign up. ★



# MIRAH & JHEREK BISCHOFF GET STRUNG OUT

On Wednesday, June 8, the Community Center for the Performing Arts and KRVM proudly welcome Mirah and Jherek Bischoff back to the WOW Hall. This is a seated concert.

Brooklyn songwriter Mirah Yom Tov Zeitlyn and Los Angeles musical polymath Jherek Bischoff have teamed up for an evening of songs arranged for strings. The night will feature sets from both Mirah and Bischoff, with a euphonious string quartet rounding out the band. Expect to hear tried and true faves along with new music from both Mirah and Bischoff's forthcoming albums.

Mirah Yom Tov Zeitlyn has been creating incorruptible independent pop music since the late 1990's. She has released over a dozen solo and collaborative recordings on K Records, Kill Rock Stars and various domestic and foreign independent labels. Defined by her graceful songwriting and adventuresome record-

ings, *Pitchfork* has praised her, "incredible voice — a versatile coo that can flit from low, sultry tones to high, airy falsetto in one breath."

Mirah has always sought the creative company of unique collaborators, from multi-media artists and orchestral composers to DJs. A partial list of some of her collaborators includes Phil Elverum (The Microphones/Mount Eerie), Merrill Garbus (tUnE-yArDs), Tara Jane O'Neil, Khaela Maricich (The Blow), Melanie Valera (Tender Forever), Lori Goldston, Britta Johnson and Ginger Brooks Takahashi.

Jherek Bischoff is a Los Angeles-based composer, arranger, producer and multi-instrumental performer. In his 30-odd years, he has collaborated with the likes of Kronos Quartet, Bang on a Can, David Byrne and Neil Gaiman and has performed in venues and festivals around the globe including Carnegie Hall,

BAM, Adelaide Festival and Tasmania's MONA FOMA. His work as a composer has garnered commissions from Kronos Quartet, Lincoln Center and St. Ann's Warehouse and performances by Seattle Symphony, Adelaide Art Orchestra, Wordless Music and yMusic.

*The Guardian's* 4-star review of his 2012 release *Composed* hailed his work as a, "collection of lavishly orchestrated pop songs." The year 2014 saw his musical scoring debut with Johnny Breitwieser at Vienna's Schauspielhaus. And in 2015, Bischoff ventured into television, contributing work to Starz' *Blunt Talk* and Netflix's *Wet Hot American Summer: First Day of Camp*.

This year, Bischoff will release his highly-anticipated, Kickstarter-funded album *Cistern*, a collection of ambient works recorded with a live orchestra.

Tickets are \$12 advance, \$15 at the door, with seating on a first come, first served basis. Doors open at 7:00 pm and showtime is 8:00. ★

# GREEN & YELLOW GARTER BANDS

On Saturday, June 4, the University of Oregon Athletic Department proudly hosts the Final Performance of the Green and Yellow Garter Bands.

The Oregon Athletic Bands provide energy and enthusiasm in the stands at athletic events throughout the year. Under the direction of Dr. Eric Wiltshire, the



Athletic Bands include the Oregon Marching Band, the Oregon Basketball Band, the Green Garter Band and the Yellow Garter Band. Members of these bands proudly carry on a tradition of pride, enthusiasm and musical quality to uplift fans and ultimately drive Oregon teams to victory.

This is the last chance to hear

and enjoy the 2015-16 garter bands, as many members will graduate and never play together again. Once they're gone, they're gone so come get it while you can.

Admission is free for UO students. For the general public tickets are \$5 advance or at the door. Doors open at 6:30 pm and showtime is 7:00. ★





# THE GROWLERS ATE MY HEART

By Kim Conlan

On Tuesday, June 14, the CCPA and Dead Nation Presents proudly welcome to the WOW Hall The Growlers' "Wet Dreams Summer Tour" plus the Super Duper Sounds of DJ Johnny Basil.

Years ago when I first started watching The Growlers perform, *The Couples* recordings had just transitioned into their *Are You In Or Out?* LP. The first time I interviewed singer Brooks Nielsen, the boys were just experiencing their first of many national tours.

Every time they returned home from their latest musical excursion, their local fans seemed to be exponentially multiplying.

Then came the birth of The Observatory concert venue rehabilitated from the remains of the fading Galaxy Theatre. From that modest first Beach Goth festival of only 15 local bands on the bill blossomed many more sold-out shows and three more Beach Goth festivals, each much bigger than the last.

By 2013, the Growlers substantiated their musical collection with their release *Hung At Heart*,

which was followed by *Gilded Pleasures* late in the same year. By the time *Chinese Fountain* hit shelves in 2014, The Growlers had become ambassadors of the Orange County music scene with a fan-base so big that their back-to-back Valentine's weekend shows of their 2016 tour quickly sold out in their local county.

Since the event happened to fall on Valentine's Day, lovebirds attended in droves. Swirling around in excitement, the attendees were immersed in a scene set for grungy psychedelic romance. And in their view, could there be anything more saccharine than Brooks Nielsen serenading a venue full of young ladies and gentlemen?

Pandemonium struck once the blacked-out stage started billowing fog, and one by one the band members -- consisting of Matt Taylor on lead guitar, Kyle Straka on second guitar, Anthony Perry on bass and Scott Montoya on drums -- filed onto the stage. Once Nielsen entered, there was an uproar from the audience, and the beat surged and revealed

"Graveyard's Full" off of their *Hot Tropics* album. With every move he made, Nielsen inspired a response from spectators, like a melodic ringleader backed by an artillery of best friends whom have now been around the world together in the name of music.

Most times, a song would start and the entire room of bodies would become lost in the music, chanting along word for word while twisting in rhythmic motions. Every song, like

"Dull Boy", carries a story of some sort, and people were stirred by the emotion that wafted from the speakers and out onto them, causing an equivalent reaction in audience members.

After almost a two-hour set encompassing tracks from all their recent releases, the band took a quick exit, only to enter again for an encore fanatically welcomed by attendees. Smart phones emerged to catch the final moments left with this audience's favorite Orange County band.

Despite the feeling of romance, Nielsen reminds during "Love Test" that, "Love isn't as easy as it seems." It was obvious The Growlers were grateful, as depicted by Nielsen's wide grin as he bid his admirers goodnight with admiration.

Tickets are \$15 in advance, \$18 at the door. Doors open at 7:00 pm and showtime is 8:00. ★

# IN THE GALLERY

For the month of June, the Lobby Art Gallery features Glass-on-Glass Hand Pulled Screen Prints by Kathy Engholm.

Kathy began fusing glass in 2002, making functional items including plates, bowls, clocks and jewelry. Since retiring from engineering in 2013 and taking Bullseye's Powder Printing class, she has been developing and refining techniques to create photographic images in glass-on-glass screen prints.

The process starts with one of her photos, from which she digitally strips all color so she can focus the story using only black, white and a few shades of gray. Later she may add color back into the image to emphasize a point or to re-imagine the scene. From the processed image, she creates multiple film positives (transparencies) that will be photo-exposed onto silkscreens, creating stencils. Then she scrapes various colors of powdered glass across the different screens, causing the powder to sift through the stencil openings and down onto a sheet of glass resting just below.



Kiln firing melts the powder onto the sheet glass. Every piece is fired at least once, but a picture with multiple colors might take many trips through the kiln. Some of the colored glass powders (vs. black, grays and white) are printed using silkscreens, but most are added free-hand using spoons, clay-working tools or palette knife.

The Lobby Art Gallery is open to the public during box office hours, noon to 6:00 pm, Monday through Friday. ★

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# EUGENE Weekly

# THANK YOU SPRING CLEANING VOLUNTEERS

The annual WOW Hall Spring Cleaning was held Sunday, March 20, from 3:00 to 8:00 pm.

Thank you to the many volunteers, members, staff and board members who donated an afternoon to clean, paint and spruce up the historic WOW Hall building. This year we accomplished a special project that took some muscle – installing the new coolers in the basement concessions area.

WOW Hall volunteers can earn credit for Pure Volunteer Hours. Volunteers who collect ten become a member of the Community Center for the Performing Arts -- eligible to vote to elect WOW Hall board members and/or run for the board if so inspired.

Food was provided by **Off the Waffle** and **Track Town Pizza**.

Thank you to:

Dave Bulloch  
Simon Boom  
Bryan Calza  
Estephania Castro-Hernandez  
Rita Embry  
Gator Embry  
Juan Esperanza  
Cheddar Farrelly  
Bob Fennessy  
Selena Frame  
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Tonja Smith  
Jona Waterstone  
Koryan Wilde  
Addison Wilson  
Leslie Wilson  
Terri Wilson  
Zach Wright  
Galen Wright-Watson

## MUSIC WANTED

The CCPA/WOW Hall is seeking donations of records, CDs and DVDs as well as music books, magazines and memorabilia. These items will be sold on the internet or at future events to fund various projects around the WOW Hall.

Your donations are tax deductible and will be greatly appreciated. Items can be dropped off during office hours, Monday to Friday, 12:00 to 6:00 pm, or during concert performances. For more information or to arrange for us to pick up your donation, please call 541-687-2746 during box office hours. ★



# VOIVOD A MUST TO ATTEND

On Thursday, June 9, the Community Center for the Performing Arts and University of Oregon Campus Radio 88.1 FM KWVA proudly welcome Voivod along with special guests King Parrot, Child Bite and Hiding.

Canadian progressive sci-fi metal innovators Voivod (who last year toured Europe as part of the “Deathcrusher 2015” tour alongside Carcass, Obituary and Napalm Death) are touring North America in support of the *Post Society*-EP Mini-CD. The EP, with artwork by Voivod drummer Michel “Away” Langevin, contains five studio tracks, including the previously vinyl-only new Voivod songs from the split 7” EP’s with label-mates At The Gates and Napalm Death, two brand new songs and a Hawkwind cover (“Silver Machine”) -- total playing time of 30 minutes.

Michel “Away” Langevin comments on the release: “More songs from out in the woods! In

between tours, we are steadily finding our way through recording the next album at RadicArt studio. Meanwhile, we hope you will enjoy this EP of good old thrash-prog-punk-metal or whatever people want to call Voivod nowadays.”

A “band’s band”, Voivod is a group of artists now in their third decade of collaboration and creation -- four young men from Quebec, addled by art, fueled by Venom and Motörhead, playing post-heavy metal, pre-MTV. The 80s were upon them and the threat of nuclear war seemed almost inevitable. Brian Slagel used his independent label Metal Blade to discover and develop important underground artists like Metallica, Slayer, Celtic Frost, ...and Voivod. The first Voivod album *War and Pain* was recorded and released unto the world in the prophetic year of 1984.

More albums followed – *Rooooaaarrr*, *Killing Technology*,

*Dimension Hatross*, *Nothing-face*, *Angel Rat*, *The Outer Limits*, *Negatron*, *Phobos*, *Katorz*, *Infini* and *Target Earth*.

Drawing influences from the thrash, grind, hardcore and punk scenes of the 80’s and 90’s, Australia’s King Parrot has a new sound created by fusing those styles with a fresh approach that encapsulates their aggression, humor and intensity.

King Parrot’s new offering *Dead Set* lays waste to the senses with high-octane grind, thrashing riffs, pummeling beats and punk rock mayhem. Produced by the legendary Philip H. Anselmo (Pantera, Down, Superjoint Ritual) at Nodferatu’s Lair studio in Louisiana, *Dead Set* is a relentless aural assault proving that the band shows no signs of wear and tear following a brutal touring schedule through Asia, North America, Europe and Australia since their inception in 2011.

Child Bite is a Detroit-based punk/metal/noise rock band formed in 2005. They are acknowledged by authorities in the genre as having a, “horror-show/slasher-flick” flair,” which descriptors apply to their records, their album art and their music videos.

Child Bite has over a dozen releases of varying lengths.

Tickets are \$17 in advance, \$20 at the door. Doors open at 8:00 pm and showtime is 9:00. ★



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# BULLISH ON THE WHITE BUFFALO

On Saturday, June 11, the CCPA and Dead Nation Presents proudly welcome The White Buffalo along with special guest Root Jack. This is a seated concert.

Working under the apt nameplate The White Buffalo, singer/songwriter Jake Smith has resolutely charted his own single-minded course for more than a decade. An imposing figure with a voice to match, a resonant, roughhewn baritone, Smith writes about rebels, outsiders and troubled souls battling their way through the obstacles life throws in their paths, telling timeless tales generally set against recognizably contemporary backdrops.

“I skirt the line between good and evil in a lot of my songs,” Smith points out. The hard-bitten themes and performances that have defined his career led the producers of *Sons of Anarchy* to grab six of Smith’s songs for use under scenes in the similarly edgy series, while The White Buffalo’s “American Dream”, written specifically for the 2013 feature film *The Lone Ranger: Wanted*, appears on the soundtrack album.

Smith didn’t set out to write a concept album as he laid the groundwork for what would become *Shadows, Greys and Evil Ways*. It’s just that the songs that were coming out of him — or through him, as the case may be — led him to that revelation. As the narrative arc began to coalesce, Smith went with it, shaping the universal story in modern dress of Joe and Jolene, a pair of youngsters thrust together by chance, forging a deep, emotionally hotwired relationship that would at once haunt and sustain them throughout their lives.

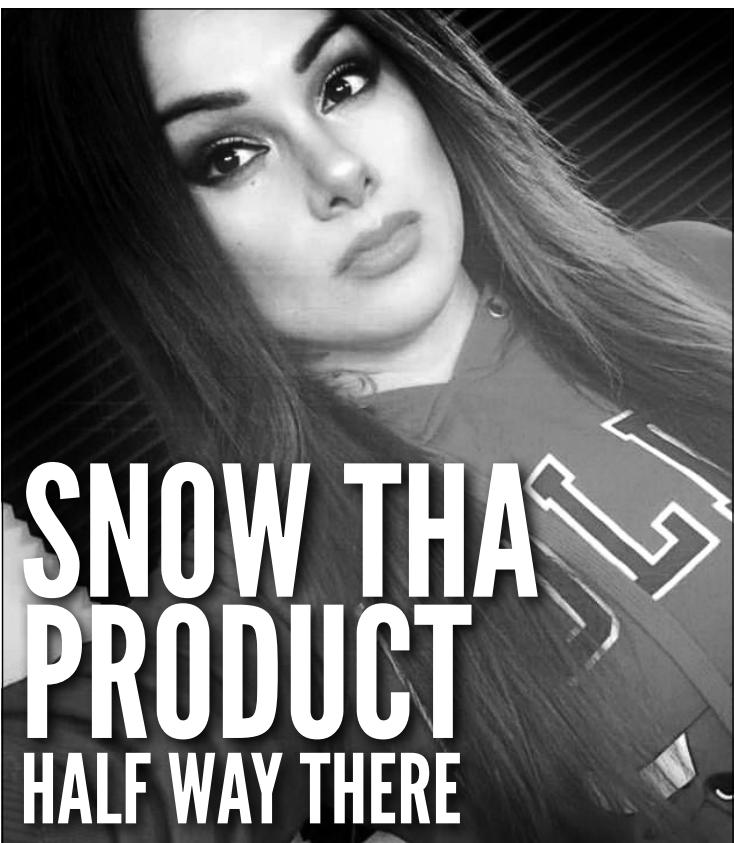
The narrative in turn led Smith to tackle the big themes of human existence — sin and redemption, faith and doubt, mortality and the possibility of an afterlife — that have obsessed artists and philosophers alike from time immemorial. But here, these universal themes have led Smith to take on charged modern-day issues including post-war trauma, the economic plight of American families and the gun-control debate with evenhandedness and a refreshing absence of judgment. All of these thematic vectors exist

in the service of a gripping story told uncompromisingly and compassionately, each of its linked songs coming across with the ring of truth.

“I definitely commit to whatever ideas and emotions are in any given song,” he acknowledges, “and try to make every word count — I want to take the listener somewhere. What makes this album significant for me is that it works as a whole, but the individual songs stand up as well. I’m very proud of it.”

Born in Oregon and raised in Huntington Beach, California, Smith spent his childhood years listening to the country music his parents loved. As a teenager, he naturally gravitated to the aggressive sounds emanating from that punk-rock mecca before getting turned on to Bob Dylan and John Prine and picking up a guitar for the first time at age 19, whereupon he immediately began to write his own songs. All of these elements helped shape, and continue to coexist, in his music — the storytelling impulse of classic country, the aggressiveness of punk, the visionary singularity of the definitive singer/songwriters. As The White Buffalo, he stands as a true original.

Tickets are \$15 in advance, \$18 at the door, with seating on a first come, first served basis. Doors open at 8:00 pm and showtime is 9:00 ★



On Sunday, June 12, the CCPA and University of Oregon Campus Radio 88.1 FM KWVA proudly welcome Snow tha Product’s *Half Way There* Tour with special guests Wynne, Daydreamer and RxN.

Snow tha Product made her WOW Hall debut on March 30, 2014 on the *F#\*K YOUR PLANS (COME KICK IT)* tour. Her mixtape recordings include 2011’s *Unorthodox*, 2012’s *Good Nights & Bad Mornings* and 2013’s *Good Nights & Bad Mornings 2: The Hangover*. She released her latest mixtape, *The Rest Comes Later*, in 2015.

Hip-hop has never seen anyone like Snow tha Product. Every rapper says they’re different, but Claudia Feliciano boasts a certifiably rare design. She may look like a model, but she raps like a marauder. Consider her the fast-rap progeny of Lauryn Hill, Eminem and the Big Punisher — a versatile star ready to shatter the glass ceiling faced by Latina rappers.

Snow is the rare total package: she sings and writes catchy hooks like a Top 40 radio killer but raps in both English and Spanish with the ferocity of a microphone fiend. That’s why she accrued a massive cult before signing a deal with Atlantic Records. All it took was her viral video for “Holy Sh\*!” to make jaws drop. The lyrics that kick started the song said it best: “could it be that a femcee goes this hard...[but looks] like me?” It could.

“There are two sides to me. I want to go hard with tracks like “Holy Sh\*!” but there are female subjects that I want to talk about too,” Snow says. “The only thing I’m not rapping about is sex. There are plenty of other rappers to do that.”

This is merely one of the impressive things about Snow. She’s refused to exploit her sexuality — instead relying strictly on rap skill and songwriting ability. Her intricate flow and complex wordplay wow fans of lyricism. Her relatable narratives and integrity inspire girls and women without coming off as condescending or preachy. Her YouTube smash, “Drunk Love” is self-deprecating and slightly sad, as Snow acknowledges relationship failings in the face of intense affection. She’s the heiress to a throne that had been abdicated since the heyday of Lauryn Hill.

“I want to show little girls that if you’re talented, focus on that,” Snow says. “I want people to respect me as a songwriter, artist and rapper. I want people to know the difference between someone who merely wants to get ahead and someone who respects themselves.”

Snow bucked the odds and built her base of “Product Pushas” away from the usual industry hubs of LA, New York, or Atlanta. Raised by two Mexican-born parents, she grew up in San Jose and San Diego and currently calls Texas home.

These surroundings led Snow to grind the old-fashioned way. She’s gained fans with every one of her half-dozen mixtapes and independent records. She’s sold mixtapes one by one on the streets of San Jose and San Diego. She’s paid for her own videos and promotional flyers, but has also worked with legends like Tech N9ne, Three Six Mafia’s DJ Paul, Lupe Fiasco, and Too Short. *XXL* hailed her as being, “part of the new wave of female MCs who are turning heads.”

Ultimately, Snow defies categorization. She’s more than a “femcee” or a “Latina rapper.” She’s politically minded and passionate, but resists being pigeonholed as a “conscious rapper.” She contains all the multitudes and contradictions that make any artist interesting. In a world where we’re surrounded by options, she’s the rare product that we’ve never seen.

“I’ve grown and matured as an artist. I’m Snow, not the Mexican rapper girl among the rest of the girls,” Snow says. “You don’t think of Adele as a female singer. You think of her as Adele. I have a message and a people to represent. I’m doing this for so much more than just me.”

Tickets are \$15 in advance, \$18 at the door. Doors open at 8:00 pm and showtime is 9:00. ★

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★ JUNE ★						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	Office closed for Memorial Day				<b>MarchFourth High Step Society</b> 8:00 PM \$15 Advance \$18 Door Circus / Swing <a href="http://www.marchfourthband.com/">www.marchfourthband.com/</a> <a href="http://www.facebook.com/MarchFourthMarchingBand">www.facebook.com/MarchFourthMarchingBand</a>	<b>Green and Yellow Garter Bands</b> 6:30 PM Marching Bands Free for UO Students \$5 General Public <a href="http://pages.uoregon.edu/bandadm/OregonAthleticBands/About_Us.html">pages.uoregon.edu/bandadm/OregonAthleticBands/About_Us.html</a>
29	30	31	1	2	3	4
<b>Meetings for June</b> <i>Thursday, June 16:</i> <b>CCPA Board of Directors Meeting</b> 6:30 pm. Meets at Growers Market, 454 Willamette St.			<b>Mirah Jherek Bischoff</b> 7:00 PM \$12 Advance \$15 Door Singer-Songwriters Seated Show <a href="http://www.mirahmusic.com/#changing-light">www.mirahmusic.com/#changing-light</a> <a href="http://www.jherekbischoff.com/#home">www.jherekbischoff.com/#home</a>	<b>Voivod King Parrot Child Bite Hiding</b> 8:00 PM \$17 Advance \$20 Door Metal <a href="http://voivod.net/">voivod.net/</a> <a href="http://www.facebook.com/kingparrotband">www.facebook.com/kingparrotband</a> <a href="http://www.facebook.com/childbiteofficial/">www.facebook.com/childbiteofficial/</a>		<b>The White Buffalo Root Jack</b> 8:00 PM \$15 Advance \$18 Door Singer-Songwriter Seated Show <a href="http://thewhitebuffalo.com/">thewhitebuffalo.com/</a>
5	6	7	8	9	10	11
<b>Snow Tha Product Wynne Daydreamer RxN</b> 8:00 PM \$15 Advance \$18 Door Hip-Hop <a href="http://www.snowthaproduct.com/">www.snowthaproduct.com/</a>		<b>The Growlers Johnny Basil</b> 7:00 PM \$15 Advance \$18 Door Beach Goth <a href="http://thegrowlers.com/">thegrowlers.com/</a>		<b>Aaron Jackson Connah Jay Richard Lathrop Evergreen</b> (rental) 9:00 PM \$12Advance \$15 Door DJ Dance		
12	13	14	15	16	17	18
<b>Classes and Workshops for June:</b> <i>Saturdays: Dance Empowered with Cynthia Healey 9:00 - 10:00 am</i> <i>West African Drum with Fode Sylla (downstairs) 9:45 am - 10:45 am</i> <i>West African Dance with Alseny Yansane 11:00 am - 12:30 pm</i> <i>Sundays: Coalescence: Community Ecstatic Dance: 10:00 am - noon</i> <i>Eugene Community Ecstatic Dance: 1:00 - 3:00 pm</i> <i>Mondays: Dance Empowered with Cynthia Healey 5:30 - 6:30 pm</i> <i>African Drum Class with Alseny Yansane 5:30 am - 7:00 pm</i> <i>Wednesdays (except 6/8): Body Weather Laboratory with Susanna 3:15 - 5:15 pm</i> <i>Dance Empowered with Cynthia Healey 5:30 - 6:30 pm</i>						
19	20	21	22	23	24	25
				<b>Leo "Bud" Welch</b> 7:00 PM \$20 Advance \$25 Door Blues <a href="http://www.leobudwelch.com/#/about/c161y">www.leobudwelch.com/#/about/c161y</a>		
Girl Circus Summer Camp <a href="http://www.girlcircus.com">www.girlcircus.com</a>						
26	27	28	29	30	1	2



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